

**FAMILY GUY**

"Brian The Bachelor"

Production #4ACX10

Written by

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Directed by

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Created by

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Executive Producers

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TABLE DRAFT  
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## **"BRIAN THE BACHELOR"**

### CAST LIST FOR #4ACX10:

|                         |                                       |
|-------------------------|---------------------------------------|
| PETER GRIFFIN.....      | SETH MACFARLANE                       |
| LOIS GRIFFIN.....       | ALEX BORSTEIN                         |
| CHRIS GRIFFIN.....      | SETH GREEN (SUB: ALEC SULKIN)         |
| MEG GRIFFIN.....        | MILA KUNIS                            |
| STEWIE GRIFFIN.....     | SETH MACFARLANE                       |
| BRIAN GRIFFIN.....      | SETH MACFARLANE                       |
|                         |                                       |
| ADAM/HE-MAN.....        | (SUB: MARK HENTEMANN)                 |
| BARNABY.....            | SETH MACFARLANE                       |
| BROOKE.....             | (SUB: ALEX BORSTEIN)                  |
| CAMERA MAN.....         | (SUB: CHRIS SHERIDAN)                 |
| CHAD.....               | (SUB: STEVE CALLAGHAN)                |
| CHARLIE ROSE.....       | (SUB: SETH MACFARLANE)                |
| CLEVELAND.....          | MIKE HENRY                            |
| DEEP BOOMING VOICE..... | (SUB: JOHN VIENER)                    |
| DERMATOLOGIST.....      | (SUB: MARK HENTEMANN)                 |
| DISABLED GUY.....       | (SUB: SETH MACFARLANE)                |
| DOCTOR.....             | (SUB: SETH MACFARLANE)                |
| DOUG.....               | KEVIN M. RICHARDSON                   |
| ELECTRONIC VOICE.....   | (SUB: ALEX BORSTEIN)                  |
| FEMALE PRODUCER.....    | (SUB: ALEX BORSTEIN)                  |
| FRANKENBERRY.....       | (SUB: SETH MACFARLANE)                |
| GREG.....               | (SUB: JOHN VIENER)                    |
| JARED.....              | (SUB: CHRIS SHERIDAN)                 |
| JOE.....                | PATRICK WARBURTON (SUB: JOHN VIENER)  |
| JOHN OATES.....         | (SUB: MIKE HENRY)                     |
| MALE PRODUCER.....      | (SUB: MARK HENTEMANN)                 |
| MAN.....                | (SUB: MIKE HENRY)                     |
| MAYOR WEST.....         | ADAM WEST (SUB: SETH MACFARLANE)      |
| MORT.....               | JOHNNY BRENNAN (SUB: SETH MACFARLANE) |
| MRS. QUAGMIRE.....      | (SUB: ALEX BORSTEIN)                  |
| OTHER GUY.....          | (SUB: MARK HENTEMANN)                 |
| PHINEAS.....            | (SUB: MARK HENTEMANN)                 |
| QUAGMIRE.....           | SETH MACFARLANE                       |
| QUENTIN TARANTINO.....  | (SUB: SETH MACFARLANE)                |
| RANCH HAND.....         | (SUB: MIKE HENRY)                     |
| SOUND MAN.....          | (SUB: STEVE CALLAGHAN)                |
| SPICOLLI.....           | (SUB: ALEC SULKIN)                    |
| STAGEHAND.....          | (SUB: ALEC SULKIN)                    |

TINA.....(SUB: ALEX BORSTEIN)  
TOM TUCKER.....SETH MACFARLANE  
TREVOR.....(SUB: SETH MACFARLANE)  
UPS GUY.....(SUB: CHRIS SHERIDAN)

ACT ONE

**EXT./ESTAB. "THE HOT SPOT" NIGHT CLUB - NIGHT**

There's a line out front of TRENDY QUAHOGIANS. A sign reads:  
"Not Affiliated With The Don Johnson Movie."

**INT. "THE HOT SPOT" NIGHT CLUB - SAME TIME**

PETER, QUAGMIRE, CLEVELAND and JOE are at a booth in a **noisy club**. **Throbbing music** plays.

CLEVELAND

This is ridiculous. Why did you drag  
me here?

JOE

Because you can't just sit home every  
night since Loretta left.

PETER

Yeah, you gotta get out and meet some  
women. Especially after what I walked  
in on yesterday.

**INT. CLEVELAND'S HOUSE - DAY (FLASHBACK)**

Peter opens the door.

PETER

Hey, Cleveland I -- Oh, god! Lock  
the door if you're gonna do that.

**ANGLE TO REVEAL** Cleveland, who holds a goat herder marionette  
in one hand and a goat marionette in the other. He resumes  
the puppet show.

CLEVELAND

(FROM "SOUND OF MUSIC") YODELEHI,  
YODELEHI, YODELEHIHOO.

**INT. "THE HOT SPOT" NIGHT CLUB - NIGHT (BACK TO PRESENT)**

CLEVELAND

Well, I appreciate your intentions,  
fellas, but I don't even know what I  
would say to one of these women.

QUAGMIRE

You'll find the right words in here.

Quagmire hands him a shot. Cleveland drinks it.

JOE

And chase it with this.

Joe slides a beer in front of him. Cleveland downs it.

PETER

And chase that with this.

Peter picks up a mop bucket off the floor and sets it in front of him.

PETER (CONT'D)

For confidence.

Cleveland downs it.

CLEVELAND

Aghhhh. I. Am. Ironman!

Cleveland exits the booth and approaches an attractive, conservatively-dressed woman, TINA.

CLEVELAND (CONT'D)

Hey, baby. What say we escape this  
madness and go to my place, enjoy some  
Steak'ums and heart-felt laughter  
provided by Mister Steve Harvey?

TINA

I don't eat meat. Or laugh.

CLEVELAND

We can have a salad and watch Robin  
Williams.

Tina walks away. Cleveland deflates.

**EXT./ESTAB. GRIFFINS' HOUSE - THE NEXT MORNING**

**INT. GRIFFINS' KITCHEN - SAME**

LOIS, STEWIE, Peter, BRIAN and MEG sit at the kitchen table.  
Lois tries to feed Stewie by playing "airplane."

LOIS

(PLAYFUL) Open up, Stewie, the  
airplane is coming in for a landing.

Stewie **knocks** the spoon away, causing it to go all over the  
floor.

STEWIE

I guess the pilot must've been JFK Jr.  
(THEN) Ew, even I found that to be in  
bad taste.

CHRIS enters. He has a pimple on his forehead.

CHRIS

Hi, Mom and Dad.

LOIS

Good morning, Chris. (NOTICING) Oh my,  
god, look at the size of that pimple!  
You're like a circus freak! (LAUGHS,  
THEN) I'm kidding. You're just  
becoming a man, sweetie.

PETER

Yeah, I remember when I became a man.

**INT. DOCTOR'S OFFICE - DAY (FLASHBACK)**

Peter is in a hospital bed. A DOCTOR stands by him.

DOCTOR

The operation was a success. What are  
you going to go by now?

Peter lifts the sheets and gazes down lovingly.

PETER

Peter.

**INT. GRIFFINS' KITCHEN - MORNING (BACK TO PRESENT)**

Chris sits next to Brian. Brian pulls his plate away,  
disgusted.

BRIAN

Do we have to look at that thing?

CHRIS

We have to look at your anus all day.

STEWIE

Thank you!

LOIS

(RE: ZIT) You know, Chris, we'll have to do something about that.

CHRIS

But I don't want to get rid of my zit. I like him. He's my friend. His name is Doug.

STEWIE

Now, I like that name for a boy. Doug. It's strong. Simple. (THINKS) Or Girard. Now there's a name.

PETER

Oh, Chris! You gotta pop it on Meg. That would be friggin' hysterical. Ha ha! C'mon. Do it. Do it.

CHRIS

No.

PETER

Aw, come on. At least fart on her head. ...Fine, I'll do it.

MEG

Dad!

Peter stands up, but **farts** before he can get near Meg.

PETER

Aw, dammit! (POUTY) Why doesn't  
anything ever work out for me?!

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME TIME

Brian is on the couch watching "Charlie Rose" on TV.

INT. BLACK SET - X (ON TV)

CHARLIE sits across from QUENTIN TARANTINO.

CHARLIE ROSE

We're here with Academy Award-winning  
writer/director, Quentin Tarantino.  
Quentin, as a director, how do you  
communicate your vision within--

Quentin Tarantino looks nervously at the blackness around them.

QUENTIN TARANTINO

Excuse me. (RE: SET) Where, uh...  
where are we?

Charlie pauses for a nervous beat, then tries to resume.

CHARLIE ROSE

Do you find it difficult directing  
yourself when you--

QUENTIN TARANTINO

No, I'm serious. What is this place?

Charlie glances over his shoulder, then leans forward.

CHARLIE ROSE

(NERVOUSLY WHISPERING) Shhh, it can  
hear you.

DEEP BOOMING VOICE (O.S.)

(MENACING) Charlie?

Charlie quickly tries to resume the interview, **shuffling  
papers.**



CHARLIE ROSE

So, uh, do you ever rent movies from  
the store where you used to work?

QUENTIN TARANTINO

You know what, man, this is too weird.  
I'm getting out of here.

Quentin gets up and walks off into the blackness.

CHARLIE ROSE

No! Don't go into the darkness!

We hear Quentin Tarantino's **blood-curdling screams**. Charlie  
shivers with fear.

DEEP BOOMING VOICE (O.S.)

Bring me Noah Wyle.

CHARLIE ROSE

(DEFEATED) I hear and obey.

**INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO SCENE)**

Meg rushes into the room and changes the channel.

BRIAN

Hey, I was watching that!

MEG

But "The Bachelorette" is on!

Meg sits on the couch and eagerly watches.

BRIAN

Oh, come on. You don't want to watch  
this crap.

MEG

How can you not like it? It's about  
two people falling in love.

BRIAN

Meg, this isn't reality. It's all  
staged.

(MORE)

BRIAN (CONT'D)

It's just a bunch of people pretending  
to act natural in a contrived  
situation. Reality is boring. You  
wanna see reality? This is reality.

Brian sits there staring ahead for a long beat. Peter enters and notices Brian. During the following, Peter goes through a full range of emotion, while watching Brian sit perfectly still.

PETER

Hahahahahahaha! (THEN, GASPS,  
SHOCKED) No! (THEN, TOUCHED) Aww.  
(CLAPS) Yay! A happy ending.

MEG

(RE: TV) Dammit, it's over!

**ANGLE ON the TV.**

**INT. CHANNEL FIVE NEWS DESK - NIGHT (ON TV)**

TOM TUCKER is at his news desk.

TOM TUCKER

"The Bachelorette" comes to Quahog in  
search of male contestants. Story at  
eleven. (THEN) Well, actually, that  
was pretty much it. (THEN, REACTING TO  
OFF-CAMERA) Oh, but there'll be other  
stuff, too. Look, I'm turning down  
the thermostat. (HE DOES SO, THEN) See  
Diane's erect nipples, at eleven.

**INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO SCENE)**

Meg reacts.

MEG

Oh, my god! They're coming to  
Quahog?!

PETER

You know, this could be the perfect way for Cleveland to meet Mrs. Right. I gotta tell him!

Peter picks up the phone and dials.

PETER (CONT'D)

Hey, Cleveland. (THEN) Joe? Oh, sorry, I dialed the wrong number. I meant to call Cleveland... No, I just wanted to tell him about something... No, I'd like to talk to you, too, it's just... Fine, I'll call you after I talk to Cleveland... I don't feel obligated, I want to.

**EXT./ESTAB. GRIFFINS' HOUSE - NIGHT**

**INT. UPSTAIRS BATHROOM - SAME**

Chris is in front of the mirror, gently stroking his zit, DOUG.

CHRIS

You're a good pimple, Doug.

DOUG

(QUIETLY) Feed me.

CHRIS

(STARTLED) What?

DOUG

(LOUDER) Feed me!

CHRIS

You do talk!

DOUG

Feed me, cowboy! Feed me now!

CHRIS

Feed you what?

DOUG

Gimme somma that bacon grease that I  
crave! (SINGING) FEED ME, GRIFFIN /  
FEED ME ALL NIGHT LONG. / THAT'S  
RIGHT, BOY, YOU CAN DO IT! / FEED ME,  
GRIFFIN / FEED ME ALL NIGHT LONG. / HA  
HA! HA HA HA! / 'CUZ IF YOU FEED ME,  
GRIFFIN, I CAN GROW UP BIG AND STRONG.

CHRIS

Ha-ha! It was a little flat, but I  
felt you. You were doin' your thing,  
you were doin' your thing.

**EXT./ESTAB. QUAHOG PERFORMING ARTS CENTER - DAY**

A marquee reading: "'Bachelorette' Auditions Today." Below  
it: "Parking and Insecure People Validated."

**INT. PRODUCERS' OFFICE - SAME**

MAYOR WEST sits across from A MALE and FEMALE PRODUCER.

FEMALE PRODUCER

So, why would you be a good candidate  
on "The Bachelorette"?

MAYOR WEST

Because I can do this.

He concentrates, trying to touch his tongue to his nose. It  
slowly reaches upward, but doesn't quite reach. He struggles  
for a long beat. Then **takes a breath**, and resumes his  
struggle, not quite reaching it.

MAYOR WEST (CONT'D)

Hold on. I'll get it.

He continues to struggle for a long beat. The producers  
check their watches. Finally, he stops, and regains his  
composure.

MAYOR WEST (CONT'D)

(THEN) Because I'm white?

**INT. PRODUCERS' OFFICE - DAY**

The DISABLED GUY (from 3ACX07) sits across from the producers, typing his answer into his keyboard.

DISABLED GUY

(COMPUTER VOICE) I would be perfect  
for your show because I bring lots of  
sex appeal. I mean, get a load of  
these guns.

He flexes his thumb.

**INT. PRODUCERS' OFFICE - DAY**

PHINEAS and BARNABY, the 1920's strong men (from episode 2ACX10), sit across from the producers.

PHINEAS

We're looking for a woman because we  
just lost our best gal to the  
consumption.

BARNABY

But we have just one rule: no  
suffragettes.

**INT. LOBBY - SAME TIME**

CLEVELAND, WEARING A JACKET AND TIE, sits with Peter and Brian in a waiting area outside the producers' office. Peter notices a large fish tank across the room.

CLEVELAND

Peter, I don't think I've ever been so  
nervous in my life.

PETER

Cleveland, look in this fish tank.  
See that one fish there? That's you.  
And see that other fish there?

(MORE)

PETER (CONT'D)

That's the woman you're goin' after.  
And see that skeleton there? Don't go  
near his treasure because he's cursed!  
I hope I've been of some help.

CLEVELAND

I don't know what you just sai--

PETER

You're gonna do just fine, sweetie.

Peter kisses Cleveland gently on the forehead. Cleveland smiles.

**INT. PRODUCERS' OFFICE - MOMENTS LATER**

The producers look at a long list of crossed-off candidates.

FEMALE PRODUCER

Two-hundred auditions, and nothing.

MALE PRODUCER

Well, we still got one guy waiting.

FEMALE PRODUCER

We lined up two-hundred and one  
auditions? What a weird number.

MALE PRODUCER

(DEFENSIVE) You're weird.

**EXT. LOBBY - SAME TIME**

Cleveland paces as Brian sits, reading a magazine.

CLEVELAND

(TO HIMSELF) Hi, my name's Cleveland.

(DIFFERENT VOICE) Hi there, call me

Cleve. (DWAYNE) Hey, hey, hey. (SIGH)

I'm just not sure how to do this.

What do you think, Peter? (NOTICING)

AAAA!

**ANGLE ON** Peter, who has his ass wedged in the fish tank. Cleveland and Brian notice him for the first time.

BRIAN

Peter, what the hell are you doing?!

PETER

Well, Brian, some people look at life and say, "Why?" I look at life and say, "Will my ass fit in there?"

...And now I know, the answer is: yes.

(EYES WIDEN) Oh no, don't go in there, Mr. Fishie. That little cave is off limits.

CLEVELAND

(PANICS) They're coming out any second. I'm supposed to meet a woman and you're gonna embarrass me! Bad, bad, all bad! Hot water burn baby! Hot water burn baby!

Cleveland runs out. The office door opens, and the producers step out.

FEMALE PRODUCER

Cleveland Brown?

BRIAN

Uh, he left.

FEMALE PRODUCER

Who are you?

BRIAN

Brian.

The producers shake Brian's hand.

MALE PRODUCER

Congratulations, Brian! You're going to be on "The Bachelorette."

BRIAN

No, you don't understand. I'm really not interested.

The producers exchange a look.

MALE PRODUCER

Brian, we need you on this show. (SIGH)  
Look, I'm not gonna lie to you. ABC is in trouble. We need a hit, because a lot of people are gonna lose their jobs if this show doesn't work. We've just made a series of terrible decisions. We banked everything on "Who Wants to be a Millionaire," and we're still recovering. This place has just been mismanaged from the top down. I don't even want to get into it. I mean, we have no idea what we're doing. Have you seen "According To Jim"? There are literally hundreds of people out of work if we can't pull this together. Most of them don't even know it yet. And God knows the shareholders have no idea. If you don't help us out, ABC is going under. Brian, please. I'm a network executive begging you.

BRIAN

(SIGHS) Fine.



Peter walks through with the fish tank still on his ass, water and fish sloshing around inside, spilling out. One star fish is stuck to his butt cheek.

PETER

Good for you, Brian. I gotta go feed  
the meter.

**END OF ACT ONE**

ACT TWO

**EXT. GRIFFINS' FRONT YARD - DAY**

Brian holds his suitcases as the family sends him off.

LOIS

(EXCITED) Oh, Brian, I can't believe  
you're going to be on "The  
Bachelorette"!

MEG

Yeah, I thought you said those shows  
were stupid.

BRIAN

They are stupid. But I figure I got a  
few days of free booze and free food  
before they kick me off. I could use  
a vacation.

STEWIE

Vacation from what? (OFF LOOKS)  
Seriously. I really think it's time  
he started pulling his weight around  
here.

PETER

Well, I'm glad you're not letting  
personal feelings stand in the way of  
being on TV. I made that mistake when  
I was on the "Banana Splits."

**EXT. BANANA SPLITS TITLE SEQUENCE - DAY (FLASHBACK)**

The "Banana Splits" theme music accompanies quick cuts of  
Peter running around in sped-up motion with the other FURRY  
COSTUMED CHARACTERS, bumping into each other, etc. Peter is  
bumped into and falls down.

PETER

Hey, watch it, pal!

They slide down the large slide in burlap sacks. Snorky rams Peter from behind.

PETER (CONT'D)

Aw, that was a cheap shot.

They drive bumper cars. Snorky hits Peter's car.

PETER (CONT'D)

All right, that's it!

**Music ends.**

**EXT. SUBURBAN STREET - DAY (FLASHBACK)**

Snorky drives home, pulls into his driveway, gets out of his car with his briefcase. From out of nowhere, Peter runs him over with the bumper car. Peter backs up to get out of there, bumping Snorky's car, then bouncing off his mailbox.

**EXT. STREET - DAY**

The luxury coach with "ABC" on the side drives down the street.

**INT. LUXURY COACH BUS - LATER**

Brian is in the back seat, reading a newspaper. The other "Bachelorette" CANDIDATES fill the rest of the bus. They are all good-looking and talk giddily.

CHAD

I'm super excited. You think she'll  
be hot?

JARED

(NODS) I bet she'll be hot.

Another guy, TREVOR, turns around.

TREVOR

I think she'll be hot, too!

CHAD

No way, so do I! (NOTICING) Hey, you  
got a Nike shirt? I got a Nike shirt!

Another guy turns around.

OTHER GUY

Who's got a Nike shirt?!

**ANGLE ON** Brian. He lowers his paper, shakes his head with disdain, and raises it. He then, lowers it again, recognizing the back of a head two seats up.

BRIAN

Quagmire?

**ANGLE ON** Quagmire, putting sex devices into a leather bag: a pair of handcuffs, a whip, and a MIDGET WEARING LEATHER CHAPS.

QUAGMIRE

(TURNING) Oh, hey Brian.

BRIAN

How'd you get on the show?

QUAGMIRE

Oh, well... It took a little  
finagling. I snuck into ABC and added  
my name to the list.

**INT. ABC EXECUTIVE OFFICES - NIGHT (FLASHBACK)**

The list of "Bachelorette" candidates sits on a table in the ABC executive offices. Quagmire descends from the ceiling using a remote control to lower himself on a wire, a la' "Mission Impossible." He adds his name to the list. He then notices a cardboard promotional cut-out of Jennifer Garner nearby. He reaches out and grabs the cardboard cut-out, lies it on the table, then, hovering above it, raises and lowers himself, raises and lowers, raises and lowers.

QUAGMIRE

Aww-right.

**EXT./ESTAB. GRIFFINS' HOUSE - NIGHT**

**INT. GRIFFINS' LIVING ROOM - SAME**

Peter and Lois sit on the couch watching TV.

**INT. CHANNEL FIVE NEWS DESK - NIGHT (ON TV)**

A picture of a cheerful monkey floats next to Tom.

TOM TUCKER

Coming up, this pet monkey spreads joy  
and mirth before biting an old woman  
and being shot to death by police.

Diane?

**INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO SCENE)**

LOIS

Peter, have you seen Chris?

PETER

Yeah, I think he's in the  
refrigerator... right next to the  
beer.

Lois just looks at him. Keeping his eyes on the TV, Peter  
leans his head back as if Lois has gone into the kitchen.

PETER (CONT'D)

(YELLS) Hey, uh, while you're in  
there, would you grab me one?

LOIS

I'm still here, Peter.

PETER

Well, then you might want to check in  
the, uh, cupboard next to the potato  
chips. Oh, and while you're there,  
would you bake me a cake?

LOIS

Honey, I'm worried about him. He  
never hangs out with us anymore. All  
he does is lock himself in his room  
all day long.

PETER

Lois, alone time can be good. I spent  
all last night alone and it was kinda  
nice.

**INT. GRIFFINS' LIVING ROOM - NIGHT (FLASHBACK)**

Peter sits watching TV, oblivious to Meg who sits next to him.

MEG

Dad, I need you to sign my report  
card.

Peter does not respond or acknowledge Meg.

MEG (CONT'D)

Will you help me with my homework?

Peter scratches his neck and continues to stare at the TV,  
still oblivious.

MEG (CONT'D)

Dad, are we gonna have dinner?

PETER

Well, time to hit the hay.

Peter flips off the TV, turns off the light and exits,  
leaving Meg alone in darkness.

**INT. CHRIS' BEDROOM - SAME TIME**

Chris is climbing out from under his bed, **laughing**.

CHRIS

Ha, ha! You found me, Doug. Now it's  
your turn to hide.

DOUG

(SIGHS) Ah, I'm tired of this kid. We  
need to find some action.

CHRIS

(THINKS, THEN) We could play "Think Of  
A Number." (THEN) Okay, I got one!  
It's five! Now, your turn!

DOUG

No, I mean, some real action. Gettin'  
out, raising some hell.

CHRIS

But I'm not a'sposed to go outside  
after dark.

DOUG

Quit your jibber-jabber. Now, let's  
go.

Chris' head jerks forward as if Doug is dragging him out.

CHRIS

Wait up!

Chris climbs out the window.

**EXT. VILLA DRIVEWAY - NIGHT (ON TV)**

"The Bachelorette" title card and **theme music**. The host,  
GREG, stands next to an attractive woman, BROOKE, 24, in  
front of a luxurious Malibu Villa.

The bus pulls up and stops. A hubcap, however, continues  
**rolling** across the driveway as everybody watches. Greg  
finally stops it with his foot. The bus doors open and  
Trevor steps down.

GREG

Trevor, this is Brooke, the  
Bachelorette.

Trevor and Brooke shake hands.

**INT. CONFESSIONAL - NIGHT (CUTAWAY)**

**CHYRON:** Trevor, 29, Stock Broker.

TREVOR

I wasn't too nervous. I mean, when I'm nervous I work out and I wasn't working out, so I must not have been nervous. (THEN) I could tell she was digging the Trevor.

**EXT. VILLA DRIVEWAY - NIGHT (BACK TO SCENE)**

Quagmire gets off the bus and walks over to Brooke.

**INT. CONFESSIONAL - NIGHT (CUTAWAY)**

**CHYRON:** Glenn, 39, Airline Pilot.

QUAGMIRE

What can I tell about her? Just the usual things you pick up when you first meet someone. She uses Vera Wang Perfume but it wasn't too strong, so she probably applies it with her fingertip. She brushes with Aquafresh. By the shape of her calves, she usually wears four inch heels, although she hasn't shaved since yesterday, and had her last cigarette two weeks ago Wednesday. Marlboro light. (BEAT) I'd hit it.

**EXT. VILLA DRIVEWAY - NIGHT (BACK TO SCENE)**

Brian steps down off the bus. He approaches Brooke with disinterest.

**INT. CONFESSIONAL - NIGHT (CUTAWAY)**

**CHYRON:** Brian, 7, dog.



BRIAN

I was very pleased and surprised. I really wasn't expecting an open bar. Top shelf. And this guy knew his stuff. Made me a mojito.

Brian holds the glass up and takes a long, **noisy pull** on the straw.

BRIAN (CONT'D)

I don't think it's a gay drink.

**EXT. VILLA BACK PATIO AND POOL - NIGHT**

Brooke enters and stands at the top of the steps. A faint "**Giggity giggity giggity giggity...**" can be heard under the following:

BROOKE

Hi, guys! Well, it's been great to meet you all. And I'm looking forward to getting to know you while we're here!

She raises her glass, and the guys follow suit, **ad-libbing** their enthusiastic agreement. She walks down the stairs and all the guys swarm around her. Quagmire, on the outside of the crowd, pumps his way in. Brian stands off to the side and lights a cigarette off a tiki torch.

**INT. CONFESSIONAL - NIGHT**

Brooke addresses the camera.

BROOKE

I really like all the guys, but some of them seem a little too competitive.

**INT. CONFESSIONAL - NIGHT**

FRANKENBERRY addresses the camera.

**CHYRON:** Frankenberg, 34, Non-Threatening Monster.

FRANKENBERRY

I uh, I gotta tell ya, I don't know  
why anybody would even eat Count  
Chocula. I mean, it's pretty much  
just Cocoa Puffs with marshmallows.

**EXT. MAYOR WEST'S HOUSE - SAME TIME**

Chris **laughs** as he tosses toilet paper rolls into the trees  
in front of Mayor West's house. A porch light comes on.

DOUG

Here he comes! Run!

Chris runs off as MAYOR WEST opens his front door and looks  
out at his yard.

MAYOR WEST

Good god, what a gorgeous sight. I  
hereby proclaim this the First Day of  
Christmas.

Mayor West throws himself onto a pile of toilet paper and  
**laughs heartily** as he makes a snow angel.

MAYOR WEST (CONT'D)

Fa la la la la.

**EXT. JOE'S HOUSE - LATER**

Chris stands on Joe's stoop with a brown paper bag. He puts  
it down.

DOUG

Now light it, ring the doorbell and  
run like hell.

Chris sets it on fire, rings the **doorbell** and runs off. Joe  
opens the door and reacts to the fire.

JOE

Oh, good lord!

Joe grabs his legs and beats the fire out with them. He  
takes a beat, then, lifts one of his legs up at a ridiculous  
angle to his nose.

JOE (CONT'D)

Is that -- (SNIFFS) Ughhh.

**EXT. LIQUOR STORE - LATER**

Chris lurks outside a liquor store, wearing SUNGLASSES.

DOUG

Yeah, that guy. Ask him. Do it!

CHRIS

(TO PERSON O.S.) Hey, mister, will you  
buy me and my friend some beer?

**PULL BACK TO REVEAL** he's talking to Peter.

PETER

Are you a cop?

CHRIS

No.

PETER

All right, give me your money.

Peter takes his money then runs to his car and **peels out**.

PETER (CONT'D)

(LAUGHS, THEN, TO HIMSELF) Stupid  
foreigner.

**ANGLE ON** Chris and Doug.

CHRIS

This is fun! You're my best friend  
ever.

DOUG

Aw, shucks. You gonna make me pus.

**EXT. "BACHELORETTE" VILLA - NIGHT**

**INT. VILLA LIVING ROOM - SAME TIME**

Brooke stands beside a stack of roses, with the bachelors lined up before her. Greg is in the foreground. Over the following dialogue, **PAN ACROSS** the line of bachelors, who all look nervous...

GREG

Guys, it's time for the first rose ceremony. Who gets to stay and who takes the bus ride home? It's up to Brooke.

The pan ends on Brian, who stands with his suitcase in hand. Brooke picks up the first rose.

BROOKE

Trevor.

Trevor **slaps** his own ass.

TREVOR

That's what Trevor's talking about.

He walks over to her. Brian checks his watch. Brooke hands Trevor the rose and he walks off to the side.

BROOKE

Glenn.

**CLOSE ON** an emotional Quagmire, who **squeals** with delight like a beauty-pageant contestant. He walks over to Brooke.

**ANGLE ON** Brian, who looks at his watch again. Trevor returns with his rose. Chad stands there nervously, his lip quivering.

CHAD

(TO TREVOR) I love her so much, but I mean, if she'd be happier with you that's cool too.

BRIAN

You love her? Please. She's just some bimbo actress wannabe desperate for her fifteen minutes. Have some self-respect.

BROOKE (O.S.)

Brian.

BRIAN

What? (THEN, PUT OUT) You serious?

Brian steps up to her.

BROOKE

I feel like I didn't get to know you  
at all. Would you accept this rose?

BRIAN

(SIGHS, TAKES THE ROSE) All right.

**EXT./ESTAB. GRIFFINS' HOUSE - NIGHT**

**INT. UPSTAIRS HALLWAY - SAME**

Lois walks over to the door to Chris' bedroom and **knocks**.

LOIS

Chris, honey, are you still up? I  
just wanted to say goodnight.

No answer. She opens the door.

**INT. CHRIS' BEDROOM - CONTINUOUS**

The room is empty and the window is open.

LOIS

Chris? Chris where are you? Oh my  
god, he's gone.

Stewie ambles in.

STEWIE

Oh, this is delicious. Where's the  
fat boy? Most mothers just lose their  
keys.

LOIS

Where can he be?

STEWIE

Say, now that he's gone, can I make  
this into an office?

(MORE)

STEWIE (CONT'D)

Of course we'll need a few three-pronged adapters. Perhaps a roll top desk, of course a T-1 line -- I'll have to call Manny about that one.

Stewie pulls out his Palm Pilot and exits. Chris climbs in through the window.

LOIS

Chris! Where have you been? I was worried sick. You can't just jump out your window in the middle of the night.

CHRIS

Doug told me I don't need to listen to you.

LOIS

Who's Doug?

CHRIS

You don't even remember my zit's name? You stared at him for a half an hour at breakfast.

LOIS

Mister, you're grounded! And first thing tomorrow we're going down to Goldman's pharmacy and get some astringent to get rid of that zit.

She exits.

DOUG

What did I tell ya? She's trying to drive us apart. We can't let that happen.

The EVIL MONKEY steps out of the closet and begins his trademark point and stare.

CHRIS

I'm in no mood!

Disappointed, the Evil Monkey retreats back into the closet.

**EXT. RANCH - DAY**

Brian and the other bachelors are dressed in riding gear outside a horse stable. Brooke and Greg enter.

GREG

Welcome to the Saddleback Ranch, and  
our first group date! Is everyone  
ready for a little cowboy action?

JARED

Yeah!

He pulls out a gun and **shoots** Greg, hitting him in the arm.

GREG

Ow!! Dammit! What are you doing,  
Jared?

JARED

Oh. I was being a cowboy. Should I  
not have brought my gun?

GREG

No!

JARED

Sorry.

Jared hangs his head.

**EXT. RANCH - MINUTES LATER**

A RANCH HAND presents Brian with a donkey.

BRIAN

Oh, come on. You can't expect me to  
ride that thing.

RANCH HAND

Sorry. We're short on horses.

Brian **sighs**. He looks over at the rest of the group, heading off down the trail.

**ANGLE ON** The bachelors, jockeying to ride next to Brooke, and competing for her attention.

CHAD/TREVOR/JARED

Check out this bur! / Look at this  
dirt on my pants! / Watch me flex my  
muscle!

**BACK ON** Brian. He shakes his head, then turns to the Ranch Hand.

BRIAN

(SIGHS) You know what? Forget it.  
I'll just go smoke.

Brian walks off. A blond man with a sword at his waist, ADAM, then approaches the sickly-looking donkey.

RANCH HAND

Hey, there, Adam.

ADAM

Henry.

Adam gets on the sickly-looking donkey, then holds up his sword.

ADAM/HE-MAN

(DRAMATICALLY) I HAVE THE POWER!!

Lightning bolts flash, and the donkey turns into a MIGHTY BATTLE CAT beneath Adam, who becomes HE-MAN. They ride off.

**EXT. BEHIND THE STABLES - DAY**

Brian takes a drag from a cigarette, then exhales. Brooke suddenly rounds the corner on her horse, hops down, peers around the corner to make sure she wasn't followed, then leans against the stables, exhausted.

BRIAN

Brooke? What are you doing here?



BROOKE

I can't take it anymore. All those guys coming onto me. I had to sneak off. (THEN, RE: CIGARETTE) Could I bum one of those?

Brian hands her a smoke, lights it.

BROOKE (CONT'D)

I don't know why I even agreed to do this show. This is so not me. I'd much rather be home, listening to my old jazz records.

BRIAN

(INTERESTED) Really? You know I have quite a jazz collection myself. Who do you like?

BROOKE

DJ Jazzy Jeff.

BRIAN

(DEFLATED) Oh.

BROOKE

I'm kidding.

BRIAN

(PLEASED) Oh! You got me.

BROOKE

I like Coleman Hawkins, Ben Webster and early Coltrane, before he got clean.

BRIAN

Yeah, no junk, no soul.

BROOKE

No kidding. Look at Chevy Chase.

They share a **laugh**.

**INT. CONFESSIONAL - DAY**

Brian addresses the camera.

BRIAN

She's pretty sharp. Totally caught me by surprise. I guess you can't judge a Brooke by her cover. (CHUCKLES TO HIMSELF, THEN) Uh, you can cut that, right? Unless you think it's funny, then keep it then cut this stuff here. Oh, and maybe you can cut when I said "junk" earlier, the whole Chevy Chase thing. Seems like he's the kind of guy who would probably sue. I mean, the guy's gotta have no money left.

**EXT./ESTAB. GOLDMAN'S PHARMACY - NIGHT**

Chris, dressed in ALL BLACK and wearing a SKI MASK with an extra hole cut out for Doug, stops in front of the store's plate-glass window. He carries a rope with a grappling hook.

CHRIS

Why are we here? I thought Mr. Goldman was your enemy.

DOUG

That's exactly why we're here. Now, shut up and throw the hook up on the roof.

Chris swings the grappling hook, and throws it right **through the plate-glass window**. We hear Mort's voice.

MORT (V.O.)

(SIREN BLARE) This is an alarm. The police are on their way. (SIREN BLARE) We hope you'll consider coming back under lawful circumstances. Wednesday is double coupon day. (SIREN BLARE) Please rewind this tape after looting my establishment.

CHRIS

What do we do?!

DOUG

We got eight minutes before the cops get here! Do exactly as I say! Get in there!

As Chris climbs in through the window:

MORT (V.O.)

(SIREN BLARE) If you are still here, a small request. When stealing dairy products, please take from the front, as they're closer to the expiration date. (SIREN BLARE) We also have Lactaid.

**INT. BACHELORS' VILLA - DAY**

Brian, Quagmire, and the remaining bachelors sit around the living room. Greg opens an envelope.

GREG

...And the recipient of the private date with Brooke is...

Brian watches intently.

GREG (CONT'D)

Glenn Quagmire.

BRIAN

(SARCASTIC DISBELIEF) Ha!

**INT. CONFESSIONAL - DAY**

**CLOSE ON** Brian.

BRIAN

(CHUCKLES UNCOMFORTABLY) Oh, that outburst. I was just thinking about something funny. A food fight I saw on "Hope and Faith." Kelly Ripa's pretty and funny. (BEAT) Like Brooke.

**SLOW PUSH IN** on Brian. The camera hangs on him a long time.

**INT. BACHELORS' VILLA - NIGHT**

The guys sit around when Greg enters.

GREG

Anybody here interested in seeing how Glenn's date with Brooke is going?

Greg turns on the TV. The guys all huddle around to watch.

**EXT. HOT TUB - SAME TIME (ON TV)**

Quagmire and Brooke are in the hot tub, eating oysters and sipping champagne.

QUAGMIRE

Brooke, I'm not going to name names, but there are some guys who are in this for the wrong reasons. So be careful.

BROOKE

Really? Who?

QUAGMIRE

Chad, Trevor, Tyler, Jared, Trevor J.

...Did I leave anyone out?

BROOKE

Brian?

QUAGMIRE

Oh, yeah. Brian. Totally in it for the wrong reasons. (THEN) Plus he has herpes.

**INT. BACHELOR'S VILLA - SAME (BACK TO SCENE)**

Brian reacts with outrage.

BRIAN

(STANDS, SHOUTING AT TV) That's such bull crap! God, how could he say that?! It's not even true!

**EXT. HOT TUB - SAME TIME**

Brooke and Quagmire are in the hot tub. Quagmire is making his moves.

QUAGMIRE

But enough about them. Let's get you some more champagne.

Quagmire fills her glass, furtively puts something in it, then hands it to her. She sips it and immediately passes out.

QUAGMIRE (CONT'D)

Heh. Heh. Aww-right.

Quagmire gets up, and starts dragging Brooke by her feet toward the bedroom. He then notices the cameraman following him.

QUAGMIRE (CONT'D)

Oh, hey, uh, forgot about you guys.

Well, I guess the date's over.

(MORE)

QUAGMIRE (CONT'D)

Goodnight, Brooke. Thanks for a  
lovely evening.

Quagmire drops Brooke and goes into his bedroom and shuts the door. A beat. The door opens and we see Quagmire's hand take one of Brooke's flip-flops. The door closes again.

**EXT./ESTAB. GOLDMAN'S PHARMACY - DAY**

Peter and Lois walk up to the pharmacy. There's police tape over the broken window.

LOIS

Oh my god, Peter! It looks like  
there's been a break-in!

PETER

Duh... do you think so?

**INT. GOLDMAN'S PHARMACY - DAY**

Peter and Lois enter the store, tripping the bell.

**ANGLE ON** Mort behind the counter, cleaning up. He cowers when he hears the bell.

MORT

Oh god, they're back! Criminals  
always return to the scene of the  
crime!

Peter and Lois emerge from O.S.

PETER

Hey, Mort!

MORT

(STARTLED) Aaaa!

Mort grabs a pot of hot coffee and throws it in Peter's face.

PETER

Aaaa!

Peter drops to the floor, holding his face. SPICOLLI (from "Fast Times at Ridgemont High") emerges from the bathroom.

SPICOLLI

Whoa! Awesome! Totally awesome! All right, Goldman!

Spicolli exits. Peter stands up.

PETER

What the hell's your problem, Mort?

MORT

I'm sorry, Peter. I thought you were one of those criminals who broke in and destroyed my entire stock of acne medication.

LOIS

Oh my. Peter, can I talk to you for a minute?

PETER

What is it, Lois?

They step aside.

LOIS

Peter, Chris has been acting very erratically lately. Do you think he might have done this?

PETER

Come on, Lois, he doesn't have the wild streak you had when you were younger. For god's sake, you used to make plaster molds of celebrity penises.

**EXT./ESTAB. CONCERT HALL - NIGHT (FLASHBACK)**

The marquee reads: "Hall & Oates Tonight Only."

**INT. CONCERT HALL - BACKSTAGE - SAME (FLASHBACK)**

DARYL HALL sits with his pants around his ankles and a rectangle of plaster in his lap. YOUNGER LOIS stands next to him, **blow drying** the plaster.

YOUNGER LOIS

Okay, Daryl. It's almost dry. Very nice, by the way. This one's going on the shelf right next to Dan Fogelberg.

JOHN OATES enters from the wings.

JOHN OATES

Hey, Lois. Am I up next?

YOUNGER LOIS

Just wait in your dressing room. I'll come back for you, Oates. (THEN, WHISPERS TO DARYL) I'm not coming back for Oates.

**INT. GOLDMAN'S PHARMACY - DAY (BACK TO PRESENT)**

LOIS

(RATIONALIZING) You're right, Chris is a good boy. He would never do anything like this. Right? Would he? No, of course he wouldn't.

MORT

Sorry about the coffee, Peter.

PETER

Don't worry about it, Mort. Come on, honey, let's go.

Peter turns, revealing the severely burned half of his face. His tongue is hanging out of his exposed jaw bone.



**EXT./ESTAB. BROOKE'S VILLA - NIGHT**

**INT. BROOKE'S VILLA - SAME TIME**

It's a rose ceremony. The bachelors have been narrowed down to Brian, Quagmire, and Chad. They all look nervous. Brooke picks up a rose.

BROOKE

Glenn.

Quagmire excitedly approaches.

BROOKE (CONT'D)

Will you accept this rose?

QUAGMIRE

Really? After I drugged you and tried to have sex with your unconscious body?

BROOKE

What?

QUAGMIRE

Yes.

Quagmire accepts the rose and returns.

GREG

One rose remains.

Brian and Chad then exchange a look. Brooke inhales deeply.

BROOKE

Brian.

BRIAN

(PUMPS HIS FIST) Yes!

**INT. CONFESSIONAL - NIGHT**

Brian addresses the camera.

BRIAN

(EXHILARATED) Yeah, I know I was skeptical at first, but I gotta be honest, I've never felt this way about anyone before. I mean... I'm in love. That's it. I'm in love. I finally understand those songs on the radio. (BEAT, INTO CAMERA) WHAT WOULD YOU THINK / I WOULD DO AT THIS MOMENT? / STANDING BEFORE ME / WITH TEARS IN MY EYES.

**ANGLE ON** the CAMERAMAN and the SOUND MAN.

CAMERAMAN

(BURSTS INTO TEARS) I'm so alone!

SOUND MAN

No, you're not.

The Sound Man puts his hand on the Cameraman's hand. The Cameraman brightens.

**END OF ACT TWO**

ACT THREE

**EXT. ABC STUDIOS - DAY**

Greg stands in front of a studio building, which has a sign reading "ABC" in front of it. As Greg talks, a man walks into frame and nails a sign reading "For Sale by Century 21" in front of the ABC logo.

GREG

Brooke has narrowed her choice down to  
Glenn and Brian. All that's left is  
for Brooke to meet their families.

A wrecking ball enters in the background and **knocks** a chunk out of the ABC building.

**EXT./ESTAB. GRIFFINS' HOUSE - NIGHT**

Camera crews are set up on the front lawn.

**EXT. IN FRONT OF THE GRIFFINS' HOUSE - SAME TIME**

Brian nervously stands at the curb, fixing his hair. A Ford Topaz with audible **transmission problems** approaches with an "ABC Limo" sign on the door. Brooke emerges and kisses Brian.

BROOKE

Hi, Brian. I can't wait to meet your  
family.

BRIAN

(SMILES NERVOUSLY) Me, too. They're,  
uh, pretty great.

Peter emerges from the house.

PETER

Brian! Welcome home, you son of a  
bitch! So, did you lose?! You gotta  
tell me all about it. How was the  
bachelorette? Was she a dumb bimbo,  
like you said? But with a big rack?  
Ha! Come on in and tell me everything.

(MORE)

PETER (CONT'D)

I bet your stories'll make me laugh so hard I'll shoot milk out of my nose.

BRIAN

Um, Peter, this is Brooke, the bachelorette. She's having dinner with us tonight. I went over this with you a few minutes ago.

Peter **laughs**, shooting milk out of his nose and all over Brooke and Brian.

**INT. DINING ROOM - NIGHT**

Brooke and the family eat dinner.

LOIS

Well, it's wonderful to meet you. We've heard so many nice things.

STEWIE

Yes, indeed. So, how long have you been a prostitute?

MEG

Oh, Brooke, this is so exciting. How many guys are left?

BROOKE

Well, it's down to just Brian and Glenn.

PETER

Brian and Quagmire? Aw, that's a tough call, Brooke, I do not envy you that decision. I mean, Brian would be more gentle with you, but Quagmire... he'll take you for a ride, man.

(MORE)

PETER (CONT'D)

He'll drill you six ways to next July,  
that guy. Feel like you're getting  
nailed by an airplane construction  
rivet. He'll parade you home on a  
spit like a conquered soldier--

BRIAN

(CUTTING HIM OFF) I can, uh... Uhm, I  
can play "Imagine" on the piano. With  
the right hand.

He **laughs** awkwardly.

CHRIS

(TO HIS ZIT) No, Doug, I will not lift  
up her shirt!

LOIS

Chris, we have company!

PETER

(TO BROOKE) So... uh, ever been with a  
woman?

BROOKE

Um, no.

PETER

Come on, college? Couple beers...?

BROOKE

I, uhm...

PETER

Lois had a couple "incidents" in her  
past.

LOIS

Peter!

PETER

What?

Chris goes over and pulls up Brooke's shirt. Brooke **screams**.

BROOKE

Ahhhh! What the hell are you doing?!

CHRIS

There, are you happy, Doug?!

LOIS

Christopher Cross Griffin, what are you doing?!

PETER

Dammit. I gotta scratch my ass, but I don't want my hand to smell while I'm eating. Oh, god. Oh, god. What am I talking about? I got two hands.

Joe bursts in.

LOIS

Joe, what are you doing here?

JOE

Peter, Lois, we have proof that it was Chris who vandalized Goldman's pharmacy!

Lois stands, her hands to her head.

LOIS

Oh, god!

PETER

Yeah, don't you knock?

LOIS

(HYSTERICAL) I knew it! I knew it! I  
didn't want to believe it, but it's  
true! What happened to my baby?!

**ANGLE ON** Brian and Brooke, silent and shell-shocked.  
Peter takes off his belt and **smashes** it on the table.

PETER

Who sold you the drugs?!

They all start **shouting** at the same time, degenerating into  
**cacophony**.

MEG

(TO BROOKE) Take me with you! I wanna  
live at the villa!

**INT. CONFESSIONAL - NIGHT**

Brian addresses the camera.

BRIAN

Well, I guess being alone for the rest  
of my life isn't such a bad thing.  
I'll get a lot of reading done. And  
Quagmire will be drilling her until  
next July, so it works out for  
everyone.

Brian **sighs heavily**.

**EXT./ESTAB. GRIFFINS' HOUSE - NIGHT**

**INT. CHRIS' BEDROOM - SAME**

Chris is in his bedroom.

CHRIS

You made my mom cry tonight, Doug. I  
don't think you're a very good friend.  
I'm not going to listen to you any  
more.

DOUG

Oh, you don't want to listen to Doug no more? Is that right? Well, let me tell you a little secret. I've been developing roots. I'm inside your brain now, fatty. And I just might reach into your brain and do this.

Chris **punches** himself in the face.

CHRIS

Ow!

DOUG

Or maybe this!

Chris **punches** himself in the groin.

CHRIS

Ow!

DOUG

Or this!

Chris **punches** himself both places simultaneously.

CHRIS

Ow! Okay! Okay! I'll listen!

Doug **snickers**.

DOUG

That's my boy. Now, go get me some more bacon grease and let's see if we can't slather me up a little lady friend.

**EXT. VILLA PROMONTORY - NIGHT**

Brooke stands in a garden on a cliff overlooking the ocean. Brian walks out. He looks like he's ready for rejection.



BROOKE

Brian, we've had some wonderful times.

I really like you...

BRIAN

Look, I understand. I hope you and Quagmire have all the happiness in the world.

BROOKE

But, I'm choosing you.

BRIAN

(HANDING HER A CONDOM) Just promise me you'll make him wear thi-- What? You're choosing me? After what happened with my family?

BROOKE

Well, it wasn't as bad as the evening I spent with Glenn and his mother.

**INT. QUAGMIRE'S MOTHER'S MOBILE HOME - NIGHT (CUTAWAY)**

Brooke sits on a ratty couch with Quagmire as MRS. QUAGMIRE calls from off-screen.

MRS. QUAGMIRE (O.S.)

Glenn would you feed pussy!

QUAGMIRE

Pussy's got food in his bowl.

MRS. QUAGMIRE (O.S.)

That's old food!

The CAT, nearby **meows**.

QUAGMIRE

Pussy, shut up!

MRS. QUAGMIRE (O.S.)

Don't you talk to Pussy that way!

Pussy's a member of this family.

Unlike you, who left!

Brooke looks horribly uncomfortable.

**EXT. VILLA PROMONTORY - NIGHT (BACK TO SCENE)**

BROOKE

Besides, Brian, I believe in destiny.

We were destined to be together.

Brian brightens.

BRIAN

Really?

BROOKE

Will you accept this final rose?

BRIAN

Oh, you've just made me the happiest  
dog in the world! I love you, Brooke!

BROOKE

I love you, too, Brian.

The music swells. They kiss passionately.

**INT. FORD TOPAZ - NIGHT**

Quagmire is in the back seat.

QUAGMIRE

(SOBBING) Gig-gig-gigity. (THEN) I  
know there's someone out there for me.

(THEN) And there she is. Pull over!

(OUT WINDOW) How much?

**EXT. VILLA PROMONTORY - NIGHT**

Greg comes out.

GREG

Congratulations to both of you. (THEN,  
TO CAMERA) Well, that wraps up another  
season of "The Bachelorette." (WAVES)  
And, just so you know, I coulda been  
one of those guys. I coulda done this  
competition and I would have won. I  
mean, I'm not a eunuch.

Brian and Brooke kiss passionately. **Music swells.** Then, the  
cameras go down. As soon as they do, Brooke breaks the kiss,  
wipes her mouth.

STAGEHAND

That's a wrap.

BRIAN

Well, Brooke, where to now?

BROOKE

I gotta get home. It was great  
working with you, Brian. Good luck.

BRIAN

What? What are you talking about?

BROOKE

You know, when the producers told me  
that you were going to be the final  
choice, I was skeptical that it would  
work, but I think it's going to be a  
great show.

BRIAN

Show? What about us?

BROOKE

Oh, stop it.

Her cell phone **rings.**

BROOKE (CONT'D)

(ANSWERING) Hello? No way! That's amazing!

She hangs up.

BROOKE (CONT'D)

I've already got a sitcom offer. I'm gonna play Haley Joel Osment's mother! But I'm not really his mother, she died! And we move to a big city! But I'm a party girl! How am I supposed to be a mother?!

She hurries off. Brian stands there, alone, until a MAN approaches.

MAN

The ABC guy said I should give the villa rental bill to you.

He hands Brian the bill. Brian looks around, and notices an ABC van **speeding away**.

**EXT./ESTAB. GRIFFINS' HOUSE - DAY**

**INT. GRIFFINS' LIVING ROOM - SAME**

Brian holds a slip of paper as he dials the phone. Stewie sits nearby, playing with Rupert.

BRIAN

(INTO PHONE) Uh, hey, Brooke. It's, uh, me again. Brian. Hi. Wasn't sure if you got my last message. Or any of the other ones.

(MORE)

BRIAN (CONT'D)

Anyway, I'll just leave a quick message, 'cause you might be trying to call me right now and I don't want to tie up the line, or maybe you just got in and you're running for the phone right now, so I don't wanna hang up too soon, but you'd probably have got it by now... so, I guess I..... I'll hang up. Okay, hanging up. In three, two, one. Okay, call me back. I'll be here. All day. And tonight. Okay, bye.

He hangs up. Then immediately calls back.

BRIAN (CONT'D)

(INTO PHONE) Uh, me again. Thought I mighta heard a voice when I was hanging up. Nope? Guess not. Okay, talk to you soon.

He goes to hang up the receiver, but pulls it back to his ear.

BRIAN (CONT'D)

Hello? No, sorry.

He hangs up. Stewie turns to Brian and indicates the corner of his mouth.

STEWIE

You got a little something, right here.

BRIAN

(WIPING MOUTH) Did I get it?

STEWIE

No, it's still there. Uhp, you know  
what? It's just desperation.

**INT. BRIAN'S CAR - EVENING**

Brian drives as he talks on the earpiece of his cell phone.  
**Jazz music plays** in the b.g.

BRIAN

(INTO PHONE) Hey, babe, just trying  
you again, listening to our guy  
Coltrane (LAUGHS TOO HARD) you know,  
okay... (SOBERS) Anyway, I got a fax  
earlier about cheap airfare to Cancun.  
Didn't know if that was you trying to  
reach me. So, you can call my cell  
from 7:30 to 8:45, and I'll be home  
after that. Uh, also, I can give you  
my home number again, in case you lost  
it--

ELECTRONIC VOICE (V.O.)

Voicemail is full.

BRIAN

Damn!

**INT. BROOKE'S APARTMENT - NIGHT**

The doorbell **rings**. Brooke answers it, revealing a UPS GUY  
with a package.

UPS GUY

Package for Brooke Roberts.

BROOKE

Oh, that's me, thanks.

The UPS guy exits as she takes the package and opens it.  
Inside is an answering machine with the number "1" flashing  
in the message display. She presses the play button.

BRIAN (V.O.)

Hey, there. Me again. Your voicemail was full, so, uh, I got you this answering machine. So, uh, what's going on? I'm thinking about doing something tonight...

Brooke walks over to the window and throws the machine out.

BRIAN (O.S.) (CONT'D)

Hey, you're home!

**EXT. YARD - CONTINUOUS**

Brian stands outside.

BROOKE

Listen, Brian, I want you to leave me alone or I'm calling the cops.

She retreats inside. Brian stands there for a beat. Then picks up a guitar and begins to sing.

BRIAN

BROOKE, I'M SO IN LOVE WITH YOU--

From inside, Brooke throws her telephone out the window. It **slams** into Brian's head, knocking him into the ground. He **groans** in pain.

BRIAN (CONT'D)

Oh! Ohhh! Dammit!

**EXT./ESTAB. DERMATOLOGY CLINIC - DAY**

**INT. DERMATOLOGIST'S OFFICE - DAY**

Chris waits nervously in a doctor's office.

DOUG

(LOOKS AROUND) All right, where the hell are we?!

CHRIS

I told you, Doug, this is the bacon factory.

A DERMATOLOGIST enters. Chris stands.

CHRIS (CONT'D)

(INDICATES) Doctor, I need you to get  
rid of this zit!

DOUG

(TO CHRIS) You traitor!

DERMATOLOGIST

Wow, that's a doozy. I bet some  
insensitive kids at school probably  
called you zit face.

CHRIS

No.

DERMATOLOGIST

Papa Zit?

CHRIS

No.

DERMATOLOGIST

Puss Peak?

CHRIS

No.

DERMATOLOGIST

Fat ass?

CHRIS

(SADLY) Well, yeah.

DERMATOLOGIST

(SHAKES HIS HEAD) Terrible. Well,  
we're gonna have to use some cortizone  
on that.

The Dermatologist takes out a syringe of cortizone.



DOUG

Oh, yeah? Two can play at that game!

Doug pulls out a gun and **fires** at the Dermatologist, who drops the syringe and dives for cover. Doug then turns the gun on Chris, pointing it at his head. Chris freezes.

DOUG (CONT'D)

Don't think I won't do it, man!

CHRIS

All right, take it easy, pal.

DOUG

Don't tell me to take it easy. You betrayed me.

Chris then knocks the gun out of Doug's hands. Doug grabs Chris by the throat. They fall to the floor and **wrestle**. Chris grabs the syringe and stabs his zit, sucking it into the syringe.

DOUG (CONT'D)

Noooooo!

Chris **pants**. The Dermatologist emerges.

DERMATOLOGIST

You okay, fat ass?

**INT. GRIFFINS' LIVING ROOM - DAY**

Brian despondently sits on the couch, drinking. Stewie enters and sits next to him.

STEWIE

Listen, Brian, you're starting to depress all of us. Go for a walk, enjoy the sunset, sniff another dog's poo. You'll feel better.

BRIAN

But she told me she loved me. On national television.

(MORE)

BRIAN (CONT'D)

I can't believe I got sucked into that phony reality world just like everyone else. I became the very thing I was mocking.

STEWIE

Yes, I suppose that must hurt. (THEN)  
But would it hurt a little less knowing I got her back?

BRIAN

What do you mean?

STEWIE

I made a call to her agent, got her booked on Charlie Rose.

Stewie turns on the television.

**INT. BLACK SET - X (ON TV)**

Charlie Rose sits across from Brooke. Charlie looks nervous.

CHARLIE ROSE

So, I, uh, hear you're starring in a new movie.

BROOKE

Yes, it's called "Occam's Razor." The Rock plays Joe Occam. He's a barber, but you find out his memory's been erased and he's actually a secret agent. And there's this tall black guy. He's the one who really did it. And I get kidnapped, but at the end, we're all fine.

DEEP BOOMING VOICE (V.O.)

Charlie...

BROOKE

What was that? Is there someone else  
here?

Brooke gets up and starts walking into the darkness.

CHARLIE ROSE

No, no, please.

We hear Brooke's **blood-curdling scream**.

CHARLIE ROSE (CONT'D)

Damn you! She was an innocent! She  
harmed no one! I can't kill for you  
any longer!

Charlie Rose drops to the floor and **weeps**.

CHARLIE ROSE (CONT'D)

We'll be right back.

**FADE OUT.**

**END OF SHOW**